of the then reigning Mysore King to that faith. The effect of this was seen not in the actual cultivation of Tamil but in the impetus it gave to the translation of the most popular and essential Tamil religious works into Kannada, for the use of Kannada Vaishnavas. Chikupādhyāya, one of the ministers of Chikka Dēva Rāja (17th century), was at the head of this movement for the popularising of Tamil writings. Among his translations are *Divya-sūri-charitre*, a history of the twelve *Ālvārs*; the *Arthapanchaka*, or *five truths* of Pillai Lōkāchārya, a great Tengalai authority who lived during the 13th century; and a commentary on the *Tiruvāyi-mozhi* of Nammālvār (*vide* Volume I, Chapter VIII *Religion*).

VI. Persian and Hindustāni Literature.

Prevalence of Persian and Hindustāni in the State.

Persian and Hindustāni have had considerable vogue in the State. Hindustāni, the principal dialect of Western Hindi, is the language of the Muhammadans of the State. Originally introduced by the Persianised lieutenants of the Moghul Empire, about the beginning of the 17th century A.D., it has thrived here fairly well. It is locally called Urdu, a name derived from the *Urdu-e-muālla*, or royal military bazaar outside Delhi Palace, where it took its origin. It is more generally known as "Dakhni," short for "Dakhani Hindustāni," and is as elsewhere, written in a modified form of the Persian character. Mainly for this reason, the language is popularly known as "Pārsi" (or Persian) which, however, is not strictly correct. It differs, as Grierson remarks, somewhat from the modern standard of Delhi and Lucknow, and retains several archaic features which have disappeared in the north. Urdu is employed for writing both prose and poetry. Urdu literature as such has had its origin in the Deccan. During the period of Haidar and Tīpu, Urdu was largely

cultivated in the State, by both Hindus and Muhammadans. During the last years of Tīpu, however, Urdu was displaced by Persian which was made the Court language. Even after Tīpu's death, Persian continued to command influence in the State. Inscriptions on public buildings continued to be set up as much in that language as in Kannada. Sir Mark Cubbon, Chief Commissioner of Mysore, and his successors had Persian *Munshis* under them. There is still at the Mysore Palace, a Persian *Munshi* to attend to occasional correspondence in that language. Tīpu's own correspondence was in Persian, a language which he spoke "with fluency." His *Sultan-u-Towa-rik* or "King of Histories" and "Letters" (translated by Colonel William Kirkpatrick) show him to have been at least a person well educated in Persian, though he never attained either elegance or accuracy of style in it. His "King of Histories" will be found described by Colonel Wilks in the preface to his well-known work *History of Mysoor*. The substance of it was dictated by Tīpu Sultān himself and the work was composed by *Zein-ul-ab-din-Shustree*, brother of Mīr Ālum, the then famous Minister of the Nizam of Hyderabad. Wilks says that "the style of the work is an example of the false taste introduced into modern works in the Persian language; but it is the style of a person well skilled in that sort of composition, and accomplished in the literature of Persia." A copy of this work was, states Colonel Wilks, in the house of Zein-ul-ab-din, bound in a splendid cover with a lock and key to secure it. Among the 18th century *anna* lists of Mysore was the well-known Mīr Hussain Āli Kīrmāni, whose history of *Hyder Shāh* was translated by Colonel W. Miles and published with dedication to H. M. the Queen-Empress Victoria, for the Oriental Translation Fund. Kīrmāni was deeply read and wrote in a style full of flowery eloquence. His work is a great favourite

Works of Tīpu Sultan.

Mīr Hussain Kīrmāni's History.

even now in the original, the latest Bombay edition having been issued in 1890. The English translation, referred to above, has been recently reprinted in India at the Panini Press, Allahabad. Kīrmāni's other works include a *History of Savanur* and the *Tuzkirut-ul-Bilad-wul-Akham*, which relate to military and other transactions during the times of Haidar and Tīpu Sultān. Kīrmāni was, besides, the author of the elegantly composed epitaph on Tīpu's tomb at Seringapatam. Kīrmāni was originally the Mīr Munshi and Waqinavis of Haidar and then of Tīpu. He made notes of the daily transactions of his Sovereigns. On the death of Tīpu, he turned his notes (called *Rōz Nām chā*) to useful purpose, and made them the basis of his biographies of Haidar and Tīpu. Prince Gholām Muhammad, second son of Tīpu, was the author of *Kar-Nama-I-Hydary* (1848), a Persian life of Haidar, based on the extant Indian and European biographies. Its style is rather difficult. Maulvi Muhammad Habib Ullah, Secretary to Tīpu Sultān until his death, and subsequently (1801-1807) chief *Kāzi* for the whole State and later *Nazīm* of the Seringapatam *Gumbaz*, was the author of a work on Muhammadan Law in Persian dealing with the subject of the division of property. It is an excellent little treatise, the manuscript being in the handwriting of the author, in the style of caligraphy known as *Khatte Zulphi* (round characters). Among recent writers may be mentioned a few. Munshi Gulam Hussain Munajjam was one of Tīpu's Court poets and later he was patronized by Krishnarāja Wodeyar III. He was a versatile and a prolific writer. His works on Astrology, Persian Grammar and Medicine are still popular. He was well-known as a physician and famous as a letter writer. His works, it would appear, have earned for him a wide reputation in the Moslem capitals of the world, including Constantinople. His fame seems to rest

Other Writers.

as much on his literary style, which is highly admired, as on his knowledge of medicine. Born at Seringapatam, he died at an advanced age at Mysore where his house at Mandi *Mohalla* is still pointed out. A student of Ghulam Hussain Munajjam was the well-known Dēwan Saiyid Amīr Ahmed of Hassan. He was the author of several works in Persian bearing on Geometry and Astronomy. He was a man of versatile talents and is known to have constructed numerous astronomical and other instruments which attracted much attention at one time. He died about 1874, aged about 70 years, at Hassan. Mīr Hyat Saheb of Mysore was a prolific writer on religious topics, both in Persian and Urdu. Muhammad Abdul Khalam Saheb, Amīr Nazim of the *Gumbaz* at Seringapatam, was a ripe Persian scholar and was the author of the five verses on the *Gumbaz* doors. Muhammad Hussain Āli Sultān Nassim of Mysore, a grandson of the well-known Benki Nawāb, is remembered by his numerous *Gazls* in Urdu. Many of these have been printed and enjoy a fair amount of popularity. Muhammad Khasim Saheb Gum, Proprietor of *Khasim-ul-Akbār*, is also known as a writer of *Gazls* in Persian and Urdu. Maulvi Muhammad Hanif of Bangalore is the author of *Mansure Muhammad*, a polemical tract in Urdu dealing with Christian Missionary criticism of the Muhammadan religion. Abdul Hai Saheb is the author of the *Kutba-hil-Hanifia*, in Urdu, which is highly popular.

Among writers on Sufism, Sha-Kamaluddin-Khadri is well-known among the Muhammadans of the South. His *Divan* is a suggestive study of Sufism containing many original ideas. So popular is this work, that verses from it are known to be recited at public gatherings and highly appreciated by them. Maulvi Syed-Shahbudin-Khadri was an eminent Arabic, Persian and Urdu scholar. He was one of the pioneers who attempted to raise

Dakhni Hindustāni to a higher standard. He induced Government to open Arabic classes in the Training College. His Highness' Government, in appreciation of his erudite learning and services, conferred on him the title of "Shirajul-ulma."

Persian caligraphy

Persian caligraphy (fine penmanship) was greatly encouraged at one time in the State. It was a branch of fine art and as is well known was cultivated by successive Moghul Emperors. The style most practised is the famous *Nāstā'Liq* hand, so much favoured by Akbar. Every character in this style is a curve, the same curve being always similar in size and form. In Mysore, Hāji Khalandar Khān Saheb, *Hakim* of Channapatna, Gholam Jeelani Saheb of Mysore, Asut Khān Saheb of Mysore, Karīm-ud-dīn, at one time *Nazim* of Seringapatam and Sujjad Saheb of Mysore excelled in this class of writing. All of them belonged to the 19th century. Of these, Karīm-ud-dīn's writing appears to have travelled as far as Turkey, where it is said to be even now highly priced. The *Khātte Zulphi* (rounded style) is also known in this State.

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